

# THE WORLD IN MOTION

## Shadows on the Screens

Geraldine Farrar's appearance at the Rialto this week in Arter's cinema spectacle, "The Woman God Forgot," has been made the occasion for one of those elaborate presentations which Mr. Rothapel loves to direct. Special scenery, dancing girls, wonderful color effects in lighting and an impressive musical setting are promised. "The Woman God Forgot" was produced by Cecil B. de Mille. The story is by Jeanie Macpherson, and is a barbaric portrayal of the conquest of the Aztecs by Cortez and his Spanish adventurers. Miss Farrar's beauty and talents promise an unusual characterization of Montezuma's daughter, Wallace Reid, who played opposite Miss Farrar in "Joan," is the Spanish captain. The supporting cast is made up of Raymond Hatton, Hobart Bosworth and Theodore Kosloff. The Rialto will open its doors at 10 o'clock every day except Saturday, when the usual educational concert will be given.

The photo-dramatic feature at the Strand will be another one of the popular sub-deb stories by Mary Roberts Rinehart, entitled "Bab's Burglar," in which Marguerite Clark will be seen in the stellar role. J. Searle Dawley, who directed many of Miss Clark's successes, is responsible for "Bab's Burglar." In the supporting cast are Leona Morgan, Richard Barthelmex, Frank Losee, Gabriel O'Madigan, Helen Greene and William Hinkley.

The soloists for the week are Herbert Waterous, who will sing by special re-

school teachers urging that more time and thought be given to the teaching of national duties—the foremost of which must be patriotism. Then, Burton Holmes will take the children with him on a trip to the streets of Cairo, with their quaint scenes and queer sights, and a Paramount-Bray pictograph will be shown.

To-morrow night the five-act film, "A Self-Made Widow," will be put on in the auditorium at the West Side Young Men's Christian Association, and Henry Albert Phillips, the author, will tell the audience how to become scenario writers. The picture may also teach those who wish to know how to become widows.

On successive Monday evenings Mr. Phillips will pilot a class through the mazes of plot building, classification and every other phase of photo-drama writing. The tickets for the opening evening may be had by applying at the West Side branch.

Gertrude McCoy will devote Thursday to selling tickets on Wall Street for the Army and Navy Field Comforts Bazaar, which is to be held at the Grand Central Palace shortly.

Jeanne Eagels has been engaged for a World-Brady picture and will play the principal feminine role in a screen drama the star of which will be Montagu Love. The picture is still unnamed, but, not to be outdone by every other film company, the World has chosen Belgium at the outbreak of the war as the scene of action.

Scenes from the Riverside Drive home life of June Elvidge will supply a leading feature of the holiday number of "The Photoplay Magazine." Miss Elvidge has devoted herself to showing the screen public how much better clothes look when worn by her than they do when worn by any one else.

Several stage successes have been acquired for film purposes by the Famous Players. "Believe Me, Xantippe," the third Harvard prize play, by John Frederick Ballard, which had Jack Barrymore in the leading role, will be produced, with Wallace Reid in the lead. "The Land of Promise," by W. Somerset Maugham, has been filmed, with Billie Burke in the stellar role. Pauline Frederick will be seen in Sir Henry Arthur Jones's "Mrs. Dane's Defence."

Should a man introduce to his wife his business acquaintances of whose antecedents or moral attributes he knows nothing? This weighty question is discussed at length in "Her Second Husband," a new Mutual production, in which Edna Goodrich is starred. "As a rule, such things should be left to the promptings of a pure heart."

Francis X. Bushman and Beverly Bayne, Metro co-stars, have finished with "The Voice of Conscience." They will begin work immediately on "Red, White and Blue Blood," by Shannon Fife, under the direction of Charles Brabin.

The filming of the big war drama, "Lest We Forget," has come to an end. Rita Jolivet, the star of the picture; Count Appice, her husband, and Director Perret are now cutting and editing the big picture. Two versions of the picture have been made, one of which will go to France.

When Florence Reed opened last Monday night at the Manhattan Opera House in "Chu Chin Chow" she had as her guests thirty photo-players who have been working with her in the film version of Edwin Milton Royle's "The Struggle Everlasting." Among the players were Milton Sills, Irving Cummings, E. J. Radcliffe, J. Albert Hall, Wellington Plater, Edwin Hoyt and Fred C. Jones. Miss Reed has been "doubling in brass" for several weeks, dividing her time between "Chu Chin Chow" rehearsals and the picture in which she will star under the management of Harry Raff. Mr. Royle, Director James Kirkwood and Mr. Raff were also in the party.

Olive Tell will play the rôle in the film version of "Her Sister" which was originated by Ethel Barrymore in the stage production. The story takes Miss Tell into the part of an Egyptian princess, and it is said that the splendor of her Isis costumes and her throne room will eclipse all former efforts along those lines.

The photoplay version of Eugene Walter's drama, "Just a Woman," which will be presented on the screen by Joseph Schenck and Leo Shubert, is nearing completion under the personal direction of Mr. Steger. Charlotte Walker, who created the title rôle in the stage production, will again essay the woman, supported by an excellent cast. Lee Baker will make his screen debut, and other well known members of the cast are Forrest Robinson, Callie de la Torre, Henry Cavell, Camille Dabberg and Edwin Stanley; also little Lorna Volare and Cornish Beck.

Charles Ray is now being filmed in "The Hired Man," his third Thomas H. Ince production for Paramount. In the supporting cast are Charles K. French, Carl Ullman and Doris Lee.

"Betty Takes a Hand" is the prize-winning story of the contest recently conducted by Triangle through "The Photoplay Magazine." Olive Thomas will play the leading rôle.

Herbert Brenon has arranged to present Otis Skinner in Edward Knobloch's "Kismet." Mr. Brenon intends to make "Kismet" the greatest production of his career.



Mabel Taliaferro in "Draft 258," a Metro picture.

## And She Does It All Without Any Makeup

Mabel Normand has the longest eyelashes of any artist on the screen. This, of course, is not her real claim to fame, but it is the first thing one notices when he is introduced to her.

Not being able to conceal our admiration, and being curious to know how it was done, we exclaimed, "Are those real eyelashes or are they prop ones?" To which Miss Normand demurely replied: "My eyelashes? Why, they are not long." Of course, everything is comparative, and they are not so long as a willow plume, perhaps. "I remember," continued the tiny comedienne, "when I was a little girl, how funny mother's eyelashes used to look through her glasses. They were about twice as long as mine, and I used to call them trick mustaches." Miss Normand absolutely refuses to talk about herself. When we said, "Miss Normand, how long have you been in pictures?" she said: "Five years. Tell me, do you know Theda Bara? What is she like? I am so interested in her." And when we said, "Do you enjoy your work?" she replied: "Yes, indeed. Tell me who you think is best of all the people you have interviewed." Miss Normand didn't have to talk, however, to make us acquainted with several facts. We learned that she is extremely modest, extremely young and extremely beautiful, and that she plays her parts with scarcely any makeup on. She puts on just about the same amount of makeup that the average woman uses for the street, and that is all.

Miss Normand took us into the studio restaurant, where every one goes in his or her makeup, and here we had luncheon with Mr. and Mrs. Goldwyn—in other words, Margaret Mayo and Samuel Goldfish.

Here we concluded that we should not care to be a movie actress, even if all the good ones do get \$10,000 a week, for scarcely had Miss Normand ordered her luncheon when a man put his head in the door and said they were ready to shoot, and away sped Miss Normand. Later we followed her to the studio, where they were taking scenes for "Joan of Plattsburg." Miss Normand's new comedy, and we marvelled at her as we heard her discuss the taking of the scenes with the director. Despite her youth and lack of inches, she is a most imposing person at work in the studio. It cannot be said that she takes her pleasure sadly, but she truly takes her comedy seriously.

But, after all, it is that "gray old dog of a pleasure seeker" who doesn't give a continental cuss who deserves the credit so long as he gets his \$2 worth of entertainment who is the main factor in the making of a star or the success of a production.

While it was primarily due to the unanimous proclamation of the critics that both Miss Ulrich and Miss Claire reached the heights, it is the agreement of the great public that is responsible for their permanency in the firmament.

"Out There" Waning  
The last eleven performances of "Out There," with Laurette Taylor, at the Liberty Theatre, are announced. The final performance will be given on Election night, Tuesday, November 6. On Friday night, November 9, Miss Taylor will make her first appearance at the same theatre in "The Wooing of Eve," a new comedy from the pen of her prolific playwright husband, J. Hartley Manners.

The Sun Tobacco Fund  
De Wolf Hopper will act as master of ceremonies at the Hippodrome to-night, when the big playhouse will be placed at the disposal of the Sun Tobacco Fund for Soldiers in the Trenches.

Geraldine Farrar in "The Woman God Forgot," at the Rialto.

## How the World and His Wife Make the Stars

Star making in the theatre is a curious matter of uncertain causes. In many instances the managerial dream of capitalizing the popularity of an artist accounts for the luminaries which flash on the theatrical sky without permanency of place or position. That they flicker and go out is due to the failure of public agreement with the managerial mind. It would therefore seem a risky proposition for a producer to arbitrarily push a player into stardom without first sounding public opinion, for who can lift any one to that high place in the theatre save the world and his wife?

Full recognition of this fact is to the credit of David Belasco, who, if you might corner him with the accusation of having made Ina Claire a star, would deny the allegation. In substantiation of his denial he would point to the preliminary announcements of his production of "Polly With a Past," which asserted that the piece is a comedy by George Middleton and Guy Bolton, to which was added the cast of players selected to present it, with one name printed no larger or bolder than another. The electric sign over the Belasco Theatre in Forty-fourth Street gives only the title of the play. The billing features no one. The newspaper advertising is no respecter of players. The programme prints the cast all in one type.

In the matter of Lenore Ulrich, who is playing the title part in "Tiger Rose" at the Lyceum Theatre, history repeats itself. Mr. Belasco went about his announcements of this gripping story of the great Northwest in just the manner that he went about the announcements of "Polly With a Past," and yet Miss Claire and Miss Ulrich are the high lights of the current dramatic season, proclaimed stars by everybody except by Mr. Belasco himself.

Of the producer's contention, this much is certainly true in the case of both artists. He made no claims for either players or the productions in which they were to appear. In the case of Miss Claire exploitation was so completely avoided that those acquainted with the history of her accomplishments in the theatre were curious to know in just what manner Mr. Belasco had been attracted to her gift of mimicry; her perspicacious ability or her musical comedy accomplishment. Singly or collectively, these might not have seemed to the average layman of a nature to win Mr. Belasco's attention. The morning after the first production of "Polly With a Past" Mr. Belasco teased Miss Claire: "See," he said, "the critics have made you a star."

Whereupon Miss Claire generously retorted that if it hadn't been for Mr. Belasco's discernment, patience and genius the world would have remained forever unaware that she possessed capabilities beyond those of a clever mimic.

But, after all, it is that "gray old dog of a pleasure seeker" who doesn't give a continental cuss who deserves the credit so long as he gets his \$2 worth of entertainment who is the main factor in the making of a star or the success of a production.

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## Milwaukee Council of Defence Saves Fuel

Alleges Great Quantities of Coal Wasted Through Ignorance

To promote fuel conservation the Milwaukee county council of defence has begun a campaign of education in proper firing and the prevention of waste. Great quantities of coal are wasted every year in the overheating of dwellings, in producing the highest heat at the wrong time and in improper care of the furnace, the council says. Its first set of suggestions follows:

"Never allow the house to be overheated, so that it is necessary to open all the windows and be forced to cool it off. This wastes fuel."

"If the house is not occupied during a large part of the day, arrange, if possible, to allow it to remain cool during that period."

"Get the full heat value of every pound of coal by learning how to care for the furnace. If you do not tend the furnace yourself, take an interest in how it is done, and see that it is done properly."

"Chimneys and furnace pipes should always be kept clean to get the best results."

"Don't smother a low fire by adding too much fresh fuel at one time. Build it up gradually."

"Always carry a deep, or high fire. In mild weather have from four to six inches of ashes on the grate. This lessens the draft through the fire and causes a slower fuel consumption. Don't shake or poke the fire too much—just enough to make room for the adding of enough fresh coal to keep the fire going."

"When putting on several shovels of coal, as in banking a fire for the night, leave a part of the fire exposed so that any gases from the coal will be consumed."

"In severe weather, keep the grate clear of ashes, so there will be a steady draft through the fire. This means heat. Before retiring for the night give the fire careful attention, or by shaking and dumping the grate, but, if necessary, through the feed door. The fire should then be properly levelled."

"Milwaukee Journal."

## Deforestation in New Zealand

A recent official report states that kauri lumber is cut to the extent of 52,000,000 feet per annum. At this rate the supply will not last more than seven or eight years longer, and at the present rate of cutting all lumber in New Zealand forests will be exhausted within about twenty-eight or thirty years. This means that the imports of lumber must be very greatly increased. The price of native lumber has increased as follows: Rimu was \$5.50 a 100 feet in 1916 and \$6.50 in 1917; matai, \$5.47 and \$6.00; and kauri, \$7.11 and \$10.46.—Commerce Reports.

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## Daring in Sky Wins War Cross

For an American

Walter Rheno Decorated and Cited Thrice in Three Months of Service

It took Walter Davis Rheno, an American youth of twenty-two, three months of actual flying in the French service to win the Croix de Guerre, with two palms, and to be cited thrice in field orders.

Rheno, whose home is on one of the Martha's Vineyard islands, in Massachusetts, left for France about a year ago to volunteer for any army service which the French authorities would accept him. He was taken as a second class private in an infantry regiment. A month later he was transferred to the aviation service.

He arrived at an Atlantic port recently to offer his experienced services to Uncle Sam and to tell the story of his combats with the Germans that won him his cross and palms, and incidentally the rank of sergeant.

Fresh from the training school and assigned to patrol duty over the German lines in the Verdun sector as pilot gunner of a combat chase, Sergeant Rheno encountered his first enemy flier. Rheno's aerial mount was of the light one-man class that shepherds the planes which do observation work, take photographs and act as artillery fire regulators. The German machine was a two-man Albatross, carrying pilot and gunner.

"The word 'combat,' you know, means the same thing in French as it does in English," Sergeant Rheno explained. "So, as soon as I saw the Hun, I made for him. I was about 18,000 feet up, northeast of Verdun and over the right bank of the Meuse. I maneuvered for a position directly above the Albatross. When I got it I swooped down and found myself in an impossible firing position. I opened on him, however, and he returned the fire. I knew I couldn't stand it, so I began to climb. I secured a better firing position the second time, and drove the German to earth, a complete wreck, in a few minutes. That's what I got my cross for. I was about three weeks out of training school then."

Sergeant Rheno's second fight was with a one-man machine, which was acting as a decoy for three larger machines ambushed behind a cloud bank. Forgetting the many warnings he had heard, Sergeant Rheno went for the lone German in a nose dive. The German seemed to be unprepared for such tactics, and his machine was riddled and sent crashing toward the earth before he had time either to fight or flee.

"When I saw the three other machines deploying about me," said Rheno, "I remembered that I should have been more cautious. It looked as if it were too late, but, with bullets singing all around me, I made for the French lines with all speed and landed safely."

"I drove another decoy machine to destruction later, with three fliers of the French squadron standing guard against possible ambushed machines."

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